

The Guide to Penmanship

A Copy Book

Containing sundry Examples of Secretary, Text, Roman, Italian, Court and Cancellary Hands.

With extraordinary Rules and Directions for making, holding & managing the Pen, and for the exact and speedie writing of every hand,

Edward Ciceri

Printed for John Ruddiard

1673

at the Unicorn in
Cornhill in the Piazza



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Extraordinar y Rules and Directi ons for every thing belonging to the Art of Fair Writing, beginn ing by Way of a Dialogue le-
twixt the MASTER and the SCHOLAR.

Schol. Honoured Sir, The spreading Fame of your Excellent Parts, and a sight of your incomparable Works, have occasioned this my humble Address, and induced me to desire the honour of being your Scholar, with hopes to attain some few of those many Excellencies which render you the Admiration of the present Age.

Master. If God's Blessing on my Industry hath been more than ordinary, to Him only belongs the praise : And if I have learned more then others, it hath been with a design that I might Teach others the better ; the reality whereof you shall find, since you are come so opportunely, and express your desires so heartily. But let me know what it is in particular you desire to learn ?

Schol. I am (Sir) desirous to learn the whole Art of Writing, in all the curious Hands usually written in England ; and to know how to make those rare Knots and Flourishes which are the glorious Ornaments and Imbellishments of Fair Writing. And (Sir) I would intreat you to instruct me in the best way, how to begin and proceed in order to the accomplishment of my desires.

Master. You have half gained the Art in earnestly desiring to attain it, and you may by Gods blessing wholly attain it by dilligently observing the following Rules, and industriously practising by the Examples in this Book : Therefore know, 1. That Pen, Ink, and Paper are the principal Materials belonging to Writing, and judiciously to choose and use those Materials is the principal Concernment of a Writer ; wherein that you may be informed, observe the following Rules and Directions.

For the choice of your Pen Knife.

Since you cannot perform good work with bad Instruments, I shall first direct you in the Choice of your Pen-Knife. Some choose a Knife by the *Mark* ; but since no Workman can hit the right Temper, the better choice is by the *Metal*, which you may guess at by grating the Edge one your Thumb-nail ; for if it be good, it will pare off sharply and crisp ; if bad, more dullly. Those which are said to be of Razor-metal are most esteemed, but there is really no such thing as Razor metal ; the best might be made of *Damascus*-Steel, but few know how to work it. It is not material whether the Blade be hollowed like a Razor or not. Razors are hollowed to leave their backs thick, and render them more weighty. Keep your Pen-Knife with a smooth, even, thin Edge, by whetting when need requires on a fine Whet-stone with water, next on a Hone with Sallet-Oyl ; Lastly, smooth the edge on the top of your Shoe, or a piece of Neats-leather.

To make a Pen.

1. Take the first, second, or third Quill in the Wing of a Goose, Raven, or Crow ; being round, hard, and clear : those Goose-quills which shine and are ring'd about will surely slit cleer, those which are thick and dull will not.
2. Scrape the Quill with the back of the edge of your Pen-knife.
3. Hold the Quill in your left Hand with the Feather end from you.
4. Set your Knife sloping in the back of the Quill, and cut off a piece about a quarter of an Inch from the end.
5. Answer that Cut by cutting off such another piece on the inside.
6. Enter the Edge of your Knife just even in the back, and begin the Slit.
7. Fill the Slit by putting in the end of a Quill, or the Peg of your Knife-hast, if it hath one, and force it up with a sudden twitch.
8. Yet may you perceive the Slit for length,

length, by laying your left hand thumb hard on the back of the Quill when you twitch it up. 9. In order to make the Nib, enter your Knife somewhat above the Slit on the Inside, and cut off a piece, leaving it in the fashion of a scoop. 10. To fashion the Nib, shave the sides equally down, turning your Knife in so doing towards the back, and draw both the sides to a point. 11. To finish the Nib of the your Pen (which is the cheif piece of Art) you must place it on the nail of your left hand thumb, holding the Quill steadily in your left hand, then draw the edge of your Knife into the end slanting, and when it is about half thorough, turn the Knife almost downright, and cut it off. If the Quill be too thick, and the Nib too hard, you may scrape it, or pare it thinner: If the Quill be too thin, and the Nib too soft, you must cut the Nib shorter to strengthen it.

It is no small matter to fit the Nib of your Pen exactly, according to the hand you intend to write. It must be left just so broad as the Body-strokes of your Letters: For Hands that stand even downright, as *Set*, *Secretary*, *Court* and *Chancery*, you must leaye the left side of your Nib, as you hold the Pen to write, somewhat shorter then the other. And for Hands that lie sloping, as *mixed Secretary*, *Roman* and *Italian*, you must leave the right side of the Nib a small matter shorter. But this being of great consequence, I shall give you particular *Directions* for it proper to every Hand, as I shall successively treat of them.

To hold the Pen.

1. Hold the Pen in your right hand betwixt your Fore-finger, middle-finger, and thumb, with the hollow side downward. 2. Place your middle-finger on the right side, near half an Inch from the end of the Nib. 3. Place your fore-finger next on the back of the Pen about so much higher. 4. Place your thumb on the left side (rising in the joint) near half an Inch higher then your fore-finger, yet permit it not to touch your fore-finger as you hold the Pen. 5. Extend the two fingers which hold your Pen almost to their full length. 6. Let your Pen come up on the side of the fore-finger betwixt the second and third joyn't. 7. Hold the Pen so as that you may draw it in, and put it forth, as occasion requires, not griping it too hard. 8. Place your other Finger on your little Finger, and on your little Finger rest and move your Hand.

To sit to Write.

1. Hoose a fore-right-Light, or one that comes on the left hand. 2. Let the Board or Desk on which you write lye sloping. 3. Lay your Paper or Book straight before you. 4. Sit up right bearing your body from the Desk. 5. Hold your head up the distance of a Span from the Paper. 6. When you are writing turn not your head one way nor other, but look right forward. 7. Draw in your right elbow. 8. Turn your hand outward and bear it lightly. 9. With your left hand stay the the Paper. 10. Lean not to heavy on your Arms.

Necessaries for Writing.

1. Let your Ink be thin, such as may freely run from the Pen. 2. Let the Paper which you write on be white, fine, and well gumm'd, such as will bear Ink well, which you may try by wetting a corner thereof with your tongue; it will not bear Ink well if it takes wet suddenly. 3. For dispatch procure a round Ruler, but for certainty a square or flat Ruler. 4. At your first writing Rule double Lines with small compasses extended to the depth of your intended Letters; or Rule with a Quill cut forked. 5. If you Rule your lines with

with a Black-lead Pen, you may rub them out again with a Slice of Bread when your Writing is dry. 6. If you Rule lines on a loose Paper with Ink, you may lay that ruled Paper under the Paper whereon you write; which if it be so thin as that the ruled lines may appear thorough, you may write even, and none perceive whether you ruled or not.

Directions in general for all Hands, and all Persons.

For your Information I shall here compendiously deliver the Judgement which by much Exercise and long Experience I have acquired in the Art of *Writing*. Not only Men but Arts require the assistance one of another, and are thereby rendered more absolute and useful. The *Science* whereunto *Writing* is most obliged is *Geometry*, the most demonstrable and infallible of all humane Professions, from which we are not only furnished with terms of Art, and the names of all lines, but also with Rules for the unerring delineation of all manner of strokes. For instance, all round hands or letters whatsoever depend upon the form of a Circle, and all their parts and particles, wherein any rotundity is expressed, must be regulated thereby. Also the circumferences of Circumvolving lines belonging to flourishing used in Text Capitals, with most of the strokes of *Secretary* and *Roman* Capitals, whether essential or ornamental, depend hereon. All down-right strokes depend on the perpendicular line. *Italian* Hand and all Letters from thence derived, have their life and laws from the *Ellipsis* or *Oval*. Yet though the knowledge of *Geometry* thus far and further be of grand concernment in the business of exact writing, we do not barely use the Figures and Diagrams thereof, for all lines, when taken Geometrically, have the same fulness of Bodies, but when they are applied to writing they admit of various additions and illustrations, according to the fashion of Letters and Fancies of Writers. And then all perpendicular or down-right lines, are made full. All Oblique lines or strokes descending or drawn down from the left hand towards the right, must also be full. Such as are drawn contrariwise from the right hand down towards the left, must be small. All Parallel lines drawn even from left to right, or from right to left, must also be small. All circular and oval strokes must have a fulness expressed up toward the right hand, and down toward the left, insensibly swelling from their light smallness to a full, and declining by like degrees to a small. These are the principal and most material considerations borrowed from *Geometry*, in relation to curious *Writing*. The next thing you are to learn is, to know how to give every Letter his true shape according to his Original form, or the best Presidents, to express the full and small Letters, by applying the flat or edge of the Pen, observing to raise or depress the Hand accordingly. The next consideration is in relation to the composition of Letters in those Hands which we write, for when we write Mix'd Hands, which are most in fashion, we must not promiscuously mingle improper Letters in the present hand we write, next we must take care in the true placing of our Letters, to keep them even at head and feet, and let their Bodies tend and bend all one way in the same piece, and to keep a like proportion in all Letters of the same name and kind. We must also begin and end with such Letters as are only proper to begin and terminate words.

Further, in respect of Joyning we must observe to keep true distances, generally in all hands leaving the space of a small (o) from one word to another, and the distance of the strokes in the (m) from one Letter to another in words, finely uniting all Letters that will joyn in cursary or running hands, with hair strokes, expressed lightly with the Edge or left corner of the Pens Nib.

Choose at the first to imitate a large and full Alphabet of the same kind with the hand you intend to write, for by using your hand to command a full fair Character, you may contract and write small when you please, and much better then if you should begin with a small hand.

If before you write you rub your Paper with Gum Sandriack beaten fine and tied in a linnen Cloth, which is commonly called Pounce, it will cause your Paper to bear Ink well, and your Pen to run steadily and smoothly, and make your Writing appear very sweet and pleasant to the Eye.

At your beginning keep a waste Paper under your Hand whereon to try your Pen, and to make every Letter before you write it down fair. View your Copy seriously, and begin not to write till you have imprinted the Shape of Letter perfectly in your mind; First, make one Letter well before you proceed to another, and write the small Letters exactly before you imitate Capitals. Strive not so much to write fast as fair. Let your Mind, your Eye, and your Pen, go altogether. Use to draw your hand even under the line as you write: So will you with practice write even without lines.

For what may yet further concern you, I refer you to the particular Directions following.

Directions for the first Leaf.

HErein is written *Deus videt* at large, which is encompassed with several Birds and Beasts, published for the pleasure and recreation of Learners, more for Curiosity then Necessity, which may invite the Ingenious to exercise their Pens. But as for young Beginners, (as the old Proverb says, *They must first creep, and then go*) we intend not this for the imitation of every one, though for the delight of all. Practitioners must first be well exercized in Writing, before they can hope successfully to engage in the performance of such Ornaments where the powers of the head are not less used then the Command and Dexterity of the Hand. Though there be a way to produce such curiosities with greater facility then every one imagines, which we shall willingly communicate unto the ingeniously deserving, though we conceive this not to be a proper place for such Discoveries; For (as we implied before) you must proceed gradually; First, learning to write, and then to flourish.

Directions for the second, third, fourth, and fifth Leaves.

ON the first of these Leaves is delivered a large *Engressing Hand*, derived partly from the *Text*, partly from the *Set Secretary*, which much resembles the *spanish Hand* in the Rounding of the Letters, with the Uprightness and full body thereof. This Hand was purposely contrived to facilitate the Business of Engrossments, for the Roundness of the Letter will cause it to wheel away more swiftly then the square *Set Secretary*, and the fulness of their Bodies will render it of equal Duration. A Pen proper for this Hand may best be made of a large second Goose Quill, whose Nib must be proportioned in Bredth according to the downright strokes of the small Letters, with both the Corners thereof equal.

In this hand (as in all others) when you begin to learn, a sorting of the similiary Letters, or those which bear some resemblance one to another, will further your proficiency.

In writing the small Alphabet hereof, you may take notice, that the *b, t, f, y, g, i, l, p, m, n, r, v, r, t, s, d, v, u, w, x, y, and z*, have their beginning strokes carried upward, being made with the Edge of the Pen's Nib by a very light carriage of the hand, which are from their thinness termed *Hair strokes*, and from them the Pen is drawn down and turn'd to a flat, as the differing shape of each Letter requires. In making the first parts of the *a, d, e, o, and q*, the Pen is drawn downward, beginning lightly with the Edge and being inclined to a flat by degrees. In the writing of this Hand you must hold your Arm right forth, even with the downright Letters, and draw your Hand down boldly. You may at first rule double Lines, but by accustoming your self to draw your Hand even under the Lines as you write, you will in a short time write even without Ruling.

In making the Capitals sort your Letter thus, first:

H, **C**, **E**, **Q**, **G**, **Q**, and **T**, which do all begin alike. Then take **B**, **D**, **C**, **Z**, **M**, and **N**, whose first parts are alike. Then proceed to **F**, **L**, **M**, **ff**, **f**, **D**, **G**, **C**, **Y**, and **3**. Make the Compass-stroke of all your Letters, (both great and small) circular and smooth. And remember to continue every Letter of the same kind to one size. These Directions will indifferently serve for these four Leaves, being in effect all one and the same Hand. The second of them only differs in the **m**, and **n**, which are Cut sharp and finished with a Square for variety.

Directions for the sixth, seventh, and eighth Leaves.

In each of these Leaves you are presented with a Cursory or *Running mixed Hand*. The two first whereof are compounded of *Roman* and *Italick Hand*: And the third hath a mixture of *Secretary*. They are all designed to run round and smooth away in business, and to take up little room, wherefore the Stems of all long Letters therein are confined to Moderation, and their Bodies expressed fair and large. The two first of these Examples I fancy to be the easiest for imitation that ever were published: And such may serve both Sexes for innumerable Occasions. The Letters both great and small are to be made at once without taking off the Pen, and so performed as not to discourage the meanest Capacity in his Imitation. Nevertheless, when they first begin to learn them, they may use all those Helps and Assurances of Ruling, Pouncing their Paper, and sorting such Letters as may be helpful one to the making of another. Such as would write that Hand on the Third of these, must be careful to keep all Compass of letters therein to a like roundness, and equal whites: As the **a**, **b**, **d**, **e**, **o**, **p**, **q**, **s**, **v**, **w**, **x**; and to observe a like distance of Body-strokes in the **b**, **m**, **n**, **u**, **x**, **y**, and to incline his letters all one and the same way.

Rules for the ninth and tenth Leaves.

The ninth Leaf contains an Example of a *Swift Running Hand*, Composed of *Roman* and *Italian*, rendered of great dispatch by the shortness of Body and continual uniting; For which a Pen with a long small Nib and long Slit will be best.

If you turn your hand outward, and hold your fingers streight forth, resting your hand on the end of your little Finger, and moving it with freedom and gentle poize, you may command this hand to Admiration.

The like carriage and motion of hand will be proper for the Thirteenth Example: But the Pens Nib must be something broader. The sweet Squareness of this hand requires a Pen curiously cornered.

I shall not need to trouble you with particular Directions for the fourteenth Example, since those delivered here have so immediate a Relation to it. Neither will *Running Hands* afford so much for observation and demonstration as *Set Hands*. The business of a Clerk is to write fast and fair: and as he that runs full speed hath not leisure to count his Steps; so he that writes when the Post stays fast, has not time to mind the nicety of Letters. Thus much for *Running Hands*.

Here follow such ample Rules and Directions for the Text Hand on the Eleventh and Twelfth Leaves, as will conduct you to the exquisite performance both of the Small and Capital Letters thereof.

Before you imitate the Text Alphabet, prepare a Pen whose Nib may answer the Breadth of the Minum Strokes. Then on thick Paper or Parchment Rule double Lines, according to the Size of the hand, and make so many Strokes thereon, one by another, about the distance of those in the (m) till you can make them exactly perpendicular or downright, and draw the Pen evenly down upon a Flat Nib, that the sides thereof may not be ragged; when you can produce such Strokes cleverly, you have half got the Mastery of the small Letters. Then imitate the Head Squares of Letters, as those of the *i*, *m*, *n*, *p*, &c. Begin them with the left corner of the Pens Nib, then draw it to a half flat, turning it toward your left hand. When you can also express those parts well, proceed to the Imitation of the small Alphabet, and either make every Letter in order as they stand, or thus, first, *c*, *e*, *a*, *g*, *q*, next *i*, *n*, *m*, *r*, *u*, then *o*, *d*, *s*, next *p*, *v*, *w*, with *x*, *y*, *z*, &c. When you can exactly make all those, imitate the long Letters; first make their heads, then draw down their stems in this order, if you please *t*, *l*, *b*, *k*, *f*, *s*, &c. Before you make the ground-squares of any of those Letters draw not their stems quite down to the lower line, nor draw them to a flat, but leave them with sharp Angles toward the left hand, to which set the flat of the Pen, and express the ground-squares from them smooth and sharp. In joining Text Hand there are many various Cases and Considerations: Some fancy to draw the bodies of Circular Letters, one into another, when they fall together, as in several words of this Copy: Some will only involve or unite those which are closed, as the *d* and *o*, some unite those which are open with such as are closed, as *d*, *e*, and *o*. Men will act variously till they have some standard whereby to regulate their roving fancies.

Directions to make the Text Capitals on the Twelfth Leaf.

Since the body strokes of these Letters, which are first made, require able hands, such as may compass, and cleverly command them, which in respect of their largeness, young Practitioners are not strong enough to perform; I therefore advise them to design or draw these strokes with a black lead Pen: First drawing their outsides, observing therein their true breadths: wherein to be certain, they may use small Compasses. Then with a small Pen and Ink they may smoothly fashion those strokes according to their shapes. And when they are dry, they may rub off all the superfluous Touches express with black lead, afterwards fill the strokes with Ink. This I deliver in favour of young Learners, but to express all such strokes freely with one draught of the Pen, is more expeditious and commendable, and partly also in order to this the first way is prescribed, for Learners must first be acquainted with the shapes of these Letters, which they may soonest and best by often designing them. Wherein, when Practice hath given them the Mastery, let them endeavour to perform them with Pen and Ink, at once. In order to which let them make a Pen of a large second Goose-quill, with a long Slit, and a Nib according to the breadth of the strokes. And let them use their hands to a bold free motion in drawing down the Bodies of Letters; remembering to lay the Pens Nib to an absolute flat, in making their Full Bodies, and to turn it aside and wind it off where they incline to a small. Thus much for the body strokes of Text Capitals. We shall now proceed to their Flourishing and Ornaments.

To make the Knots and Flourishes belonging to Text Capitals.

THE Body of the Letter being finished, design the first stroke of the Knot (such as are in Compass of the *A* and *B*) which wheels with a circumference over the Letter; I say first draw that stroke with a black Lead Pen, which when you have drawn smoothly over with Ink, with a small Pen, draw down so many body-strokes as the Knot consists of which you imitate, by the sides of the first stroke equidistant or parallel one to another; first imitate those of the fewest strokes as those in the *E*, *F*, *K*, *X*, &c. When the Body-strokes are drawing be sure to wave or bend the first in form of a great *S*, and let the second stroke be drawn on the left side thereof; then draw those strokes on the right side, so many as are requisite.

The knot in the *E* hath four Body-strokes, that in the *F*, hath five; that in the *B*, hath six; that in the *A*, hath seven, that in the *N*, hath eight, &c. When the Body-strokes are drawn, begin at the top of that stroke which lyes on the right side of them, and from that draw down a Hair-stroke with the edge of the Pen cross below the top of the second stroke, then set your Pen to the top of the second stroke, and from thence draw down a Hair-stroke, parallel to the first on the left side thereof, then draw down a Hair-stroke from the top of the fourth, and close it with the bottom of the second body-stroke. When this is thus carefully done, you will begin to understand the order of the Knot, and may with facility close all the rest of the strokes, according as the quantity of work therein requires.

To make round Knots, such as are in the *D*, *G*, *O*, *Q*, and *Z*. You must first draw their body-strokes, then all the full strokes by the sides thereof, and close them with Hair-strokes. It is not material whether you draw those two strokes within the chief body-stroke first, or those two which are without; so that you keep a true proportion and evenness in all, which you may best do by dividing the main stroke equally by a right line ruled with black lead, and then measuring the proportions of all, the parts of the Knot with Compasses from both sides of that right line.

In the making of large Circumferential or Compasse strokes, you may turn your Paper, and draw them with the edge or left corner of the Pens Nib, wherein you must endeavour to avoid all flatness and wavering; which you may prevent by sliding the Pen, and moving of them round in the making.

When you adorn Letters with Tendrils or small Touches (such as are in the *A*, *C*, *D*, &c.) you may also turn the Paper as need requires. Be careful in the flourishing of compass strokes, as that of the *E*, so to unite all the short Hair-strokes, which you bring from them, as that they may sweetly flow from their sides; and let the carriage of all such lesser strokes be regulated according to the greater, so as they may seem freely all to rise up and spread from one root.

For the Alphabet of German Text under the Capitals.

THIS Hand seems to me to be one of the most proportional and regular that ever was wrote. The Correspondency of Letters herein is not less remarkable than helpful to the writing of this Hand.

These Letters as all other, are best written with a Pen whose Nib agrees with the breadth of the body strokes.

In your imitation you may observe this order, first, *c*, *e*, *o*, *a*, *g*, *q*, *d*, *s*, then *i*, *l*, *n*, *m*, *u*, *w*, *p*, *x*, *y*, *z*, &c. Next *b*, *h*, *k*, *f*, *t*, &c.

The Compass Letters, all which require equal whites, depend upon the form of an Oval. The minums and stems must be drawn even

downright. It were to be wished that you had for this, as for all other hands, the breaks of the Letters, but since we could not deliver them here, we shall endeavour to supply their want by pertinent Directions and infallible Rules.

1. The Pen must be removed at every Square.
2. Uniting strokes must be express with the left corner of the Pens Nib.
3. In the expressing of every fulness, the full mouth of the Pen must be applied, not inclining one way or other.

Directions for Italick Hand, on the Thirteenth Leaf.

This Hand is much used in *Ita'y* and *France*, and may yet be called the *Universal Character* over all *Europe*, and in other parts. It is in a lesser Form generally written by Scholars and most Gentlemen; it is commonly used by Merchants, and is of excellent use for Women, which they may imitate with facility, and write with dexterity. For this Hand a gentle Pen with a clear long Slit and proportionable Nib is best, which at your first imitation, requires double Lines. Herein all Letters lye one way, tending much toward the right hand.

The correspondence especially of small letters in this hand is admirable. If you first make the *o*, the *i*, and the *s*, you command near all the small Alphabet. An *o* with an *i* adjoined to its right side, becomes an *e*; an *s* drawn no further then the lower line, and an *o* adjoined to its right side, makes a *b*: half the *o* is a *c*; and an *o* with part of the *s* drawn to its right side, and turn'd up at the foot, is a *d*. Half the *o* turn'd in at the top is an *el*; the *s* with a cross Hair-stroke is an *f*: an *o* with the tail of an *s* adjoined to its right side, and turn'd into itself toward the left, is a *g*. Thus having conducted you almost half way, you may with ease by the same reason proceed to the end. (See a smaller Alphabet of this hand on the 23 leaf, the last line.)

The Capital letters of this hand are so plain, and the former Rules in relation to Joyning are so many, that I shall need to say no more to the meanest Capacity concerning this hand; only thus much for encouragement, that I have taught a Maid to write this hand very well in an afternoon, that never wrote a letter before.

Directions for the Copies of Roman Hand, on the fourteenth, fifteenth, sixteenth, seventeenth, and eighteenth Leaves.

From the first of these six leaves to the last, this hand descends from greater to lesser; there being little variation in their Alphabets. We proceed now on *anglo-benes* with the slow disjoined, old fashioned *Roman*, but a hand more according to the present time, and more fit for any manner of business wherein such a hand can be useful.

1. For this hand make a Pen with an even Nib, a long Slit, and not too hard. 2. Rule double lines as is directed at the beginning, at a fit distance. 3. Ke-p a waste Paper under your hand, whereon to try every letter before you write it fair. 4. At the first write slowly and carefully, so may you proceed successfully. 5. Diligently observe the proportions and agreements of letters.

1. Let the compasses as the *a*, *b*, *d*, *g*, *o*, *p*, *q*, &c. which must be made with equal whites.

2. In their depths and lengths, to ke-p them ev-n at the head and foot.
3. Keep the Stems of all letters to an equal height.
4. Let all letters tend and bend one way.
5. In making the heads of long letters begin them on the left side, then turn your Pen to a *A* at and draw it down smoothly on the right side.

These Rules well observed will be sufficient for all these six leaves; therefore I will proceed to give you

Directions for Italian Hand on the nineteenth Leaf.

(Observe the former Directions for Pouncing, Ruling, &c.)

1. Your Pen for this hand must have a fine long Nib; and that a long clear slit, scrape the Nib, to half round on the outside, leaving the end even, and the Corner sharp.
2. Since this hand wholly depends on the form of an Oval, I would advise you before you write by the letters, to use your hand to the making of larger and lesser Ovals.

3. When you begin to imitate the letters, you may sort them as is directed for *Roman*, or write by the small Alphabet as it stands. Extend your fingers and move your hand lightly, that you may command and carry off the strokes pleasantly.

In writing this hand direct the Nib of your Pen outward, toward the right hand, and express all Hair-strokes, and fine uniting lines with the left corner thereof. When you make minums and the Body-strokes of long letters, turn the hollow of the Pen somthing toward the right hand, and draw them down with an Edge.

When you are to make shadowed strokes, such as those of *b*, *d*, *l*, and *k*, in the first line, then begin them with the left corner of the Nib, a little below the middle of the stroke, carrying the Pen upward, and by degrees incline the Pen to a flat as the stroke requires to swell; and as it loses it self in a small, turn the nib to the left corner again. Endeavour to express every such fulness with a bold certain motion.

When you are to express returning strokes, as those of the first *d* in the Alphabet, carry them up lightly with the Pens left corner, and when it is at the the top, turn it to a Flat, then draw it down and incline it to an edge, as occasion requires.

Full strokes, such as those of the double *l*'s in the second joyned line, are made at once by carrying up the Pen, and drawing it down boldly.

For Joyning observe the following General Rules, and imitate the Copy.

Directions for Court and Chancery Hands on the twentieth and one twentieth Leaves.

1. A Pen for these Hands must have the left corner of its Nib shorter then the right, yet the end of the Nib must be cut at once, and the corner left sharp; being made of an able second quill for duration, and left so broad at the nib as you intend the stroke.

2. The full mouth of the Pen in drawing down all strokes, may be (yet is not by me) laid Flat, but I turn the hollow of the Pen a small matter outwards toward the right hand, and then by drawing the Pen steadily down, I make the stroke full and clear.

3. All letters consisting of Stems and Minums require to be drawn even down. Or you may properly incline them somewhat toward the left hand, provided they stand all one way.

4. The breadth of the Minums, or strokes of the *m*, *n*, and *u*, are the best rule for their distances one from another, yet this Rule hath an exception; for in the *Exemplifying*, or *Large Court Hand*, on the first of these two leaves, these strokes have not so great a proportion of distance. And the whites of the *a*, *d*, *g*, *o*, *p*, *q*, *s*, *t*, *u*, and *y*, require a greater allowance in that respect.

5. Such letters in Court hand, whose bodies may be conjoyned in the writing of words, must not stand at a distance.

6. When *r* follows *o* in a word, a round *r* must be made, and when two together follow an *o*, the first must be round, the last long.

More directions might be delivered for these hands, but since these are the most material, and that the best Rules are good Examples, I refer you to those in the Book, and wish you good success in your practice.

For Command of Hand.

Before you can, by Command of Hand, produce curious Ornamental strokes, exact Artificial Letters with the delightful Representations of Men, Birds and Beasts, &c. You must first be acquainted with the nature and forms of the most graceful strokes; with the true Shapes and Cuts of Letters, and with the various parts and proportions of Animals, according to the Art of drawing. As to all which I here compendiously present you my Judgement.

1. When you would produce Strokes, Letters, &c. by command of hand, use a Pen whose Nib is evenly Cut, not having one Corner longer than another.
2. Let your Ink be such as will freely run from the Pen.
3. Hold your hand above the paper, and your elbow above your hand.
4. Know that all strokes, Letters, Knots and Flourishes, are composed of three sorts of Lines; namely, a Right Line, a Circle, and an Oval.

A *Right Line*, I call that which is drawn straight any way, which frequently falls in the Bodies of Letters and Knots.

A *Circle* or *Circumference*, is a line drawn round, which is seldom used in Writing, as it is a perfect round; few Strokes in this Art meeting to make exact Circles: but innumerable require to be made Circular.

Of admirable use is the *Serpentine* or *Spiral Line*, which is a continued Circle, beginning large and running round into it self lesser and lesser.

An *Oval* is a line in form of an Egg, which is of excellent use in writing, admitting of abundant variations, by being drawn close or wider, as occasion requires.

5. Before you endeavour to command Letters or Knots, use your hand to command circles from a quarter of an inch, or two or three Inches diameter, or from side to side. In like manner practice *Ovals* of all Sizes. But above all, I commend to your practice the *Spiral line*, which begins in form of a large *Circle* running into it self, and keeping as eqnal distances as possibly you can. Likewise practice the *Oval* running that into it self parallel.

Of all these lines I would wish you to make without number till you can cleverly command them; beginning sometimes at the right hand, and sweeping them toward the left, sometimes at the left hand and whirling them toward the right; which last way use most, because most letters require to be carried that way.

When you have exercised your self effectually in this, you will command strokes and letters to your own admiration.

6. Whatsoever you would produce at large by command of hand, first practice otherways in small; for it will be in vain to expect to produce strokes, letters, knots, or any thing handsomly, of whose form you are not before well informed.

Therefore provide your self of the Pourtraictures of Men, Birds, Beasts, &c. Whose Monograms or Out lines you may practise slightly and dexterously to draw, and afterward endeavour to command them.

7. Observe that the strokes and letters of *Secretary* and *Roman* depend upon the form of a *Circle*, and the strokes and letters of *Italian hand*, depend upon the form of an *Oval*.

8. When you would command any strokes, letters or knots, according to the *English* Fashion, wherein one fulness answers another, and small answers small; hold the Pen in your hand in the same manner as you do when you are writing, onely raise it somewhat more, and keep it steady in your hand.

¶ 9. Move your Hand and Pen swiftly above the Paper, imagining that done on the Paper which you purpose to do, whether strokes, letters, knots, &c. and when your fancy works so strongly as to the perfect form and manner of what you intend, as that you could almost think it done, then put Pen to Paper, and with a bold free motion do it indeed.

Directions for the French way of Command of Hand called with them A la Volce, or The Flying Pen, whereby most of the Strokes, Capital Letters, and Pourtraictures in this Book were performed.

WHen you would produce broad full shadowed Strokes or Flourishes according to the French Mode, you must, as they do, invert the Pen, laying the hollow thereof on the inside of your middle Fingers end, with the Nib directly toward you. Then move your hand boldly, and force the Pen from you, not turning it in your hand one way or other, nor move your hand at the wrist. Your own Reason will inform you in your imitation where the full shadow and the light must lye. As to the performance of any thing this way you need but observe what hath been said.

London, Printed by R. B. for John Raddiard at the Unicorn in Cornhil in the Piazza; Where you may have the best Ink for Records; all sorts of Paper and Paper-books for Merchants Accounts and otherwise; all Blanck Bonds and Bills of Debts, Bills of Lading; large Indentures Texted and Ruled for Leases; Apprentices Indentures in Parchment or in Paper; all sorts of Maps either large or small; coloured or uncoloured; all sorts of Beasts coloured or uncoloured; likewise tow of Cockers largest Copy-books, with divers other sorts of Copy-books and Prints, 1663.



The Portraiture of
EDWARD COCKER

A B C D E F G H I K L M N O P Q R S T V W X Y Z

hen God created man he entred
into a Covenant of life wth him, vpon condicōn of
perfect obediēce, forbidding him to eat of vtre
of knowlēdgē of good & evill, vpon painē of death.
Adam breaking this tōwn: all mankind descendēng
from him by ordinary generation, sünd in him
and fell wth him in his first transgression.

Lord draw a ide thus vail of Sinne

A a b r d c f l g h i k l m n o p q r s t v u w x y z

A b c d e f g h i l m n o p q r s t v u w x z

God having out of his meer good
pleasure, from all eternitie elected some to everlasting life, did enter
into a Covenant of Grace, to deliver them out of y state of sin, and
misery, & to bring them into a state of salvation by Iesu Christ,
The only Redemptor of God's elect. Who became man, by assuming
to himselfe a true body, & a reasonable soul, being coniected by the
wonder of the Holy Ghost in y womb of the virgin Mary, & born of
her, yet without sinne.

Ius is my deliueraunce

A B C D E F G H I L M N O P Q R S T V U W X Z

A b r d d e f g h i f l l m n o p q r s t f v u w v y z e

the iniuitu[n]esse of that estate

wherinto man fell consisteth in y guylt of Adamis ist sin,
the want of originall rightconsisteth y corruption of his
whole nature, whiche is callid original sin; w^{ch} all attuall
transgressions w^{ch} proted from it. All mankind by their
fall lost communion w^{ch} God, are vnder his wrath, and
turke[s] so made liable to all miseries in this life, & to paines
in hell for eternite.

y nature we are all children of
wrath.

A B C D E F G H I K L M N O P Q R S T V W V Y Z

A B C D E F G H I K L M N O P Q R S T O N X Y Z

Turne me and I shall be
TVR ED

The Spirit applicheth to vs the Redemp^tion purchased by Christ,
by working Faith in vs, & theraby vnuiting vs to Christ into offic-
tuall Calling, w^e is the works of Gods Spirit. Wherby, conuincing
vs of o^r sin, and misery; enlightning o^r minds in y^e knowledge of
Christ, & renewing o^r w^els. He doth perswade & enable vs to
embrace Jesus Christ fideley offered to vs in the Gospoll.

Also Seal me by Thy Spirit

A a b c d d o e f f g h h i k l l l m n o p q r s t v u w w x y y z z

A b c d e f g h i k l m n o p p q r z s t u v w w x y z

Without Holinesse. No
Happinesse.

The Soules of Believers are att their Death made perfect in Holinesse
and do immediately passe into Glory. And their bodies being still united unto
Christ do rest in their graves, vntill the Resurrection. At wh^{ch} time the
faithfull being rayed up in Glory, shall be openly acknowledg'd, & ac-
quitted in the day of Judgment, and made perfectly blessed in the full
enjoyment of Himself for euermore.

salvation is the end of Faith.

A B C D E F G H I K L M N O P Q R S T V W X Y Z

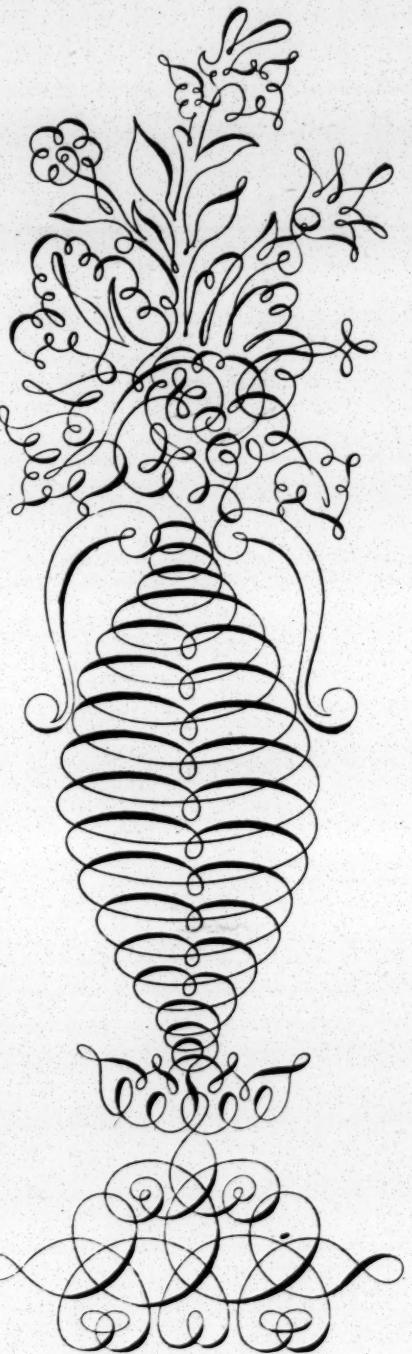
A b c d e f g h i j k l m n o p q r s t v u w x y z

Descriptiōn of Parise

Let her be a Virgin perfectly fair. Let her Garments be green & orient with a crown of Gold upon her head. Let tears of Compassion trickle down her cheekes. Let a multitude of people seem to draw her life from her lips. Let all sinfull delights vanish before her presence. Then write upon her breast. O holy Charite. Heaven for her. Gild Earths crowns. Lived pale & deathes medicine. And let us w. that holy Martyr, dying say

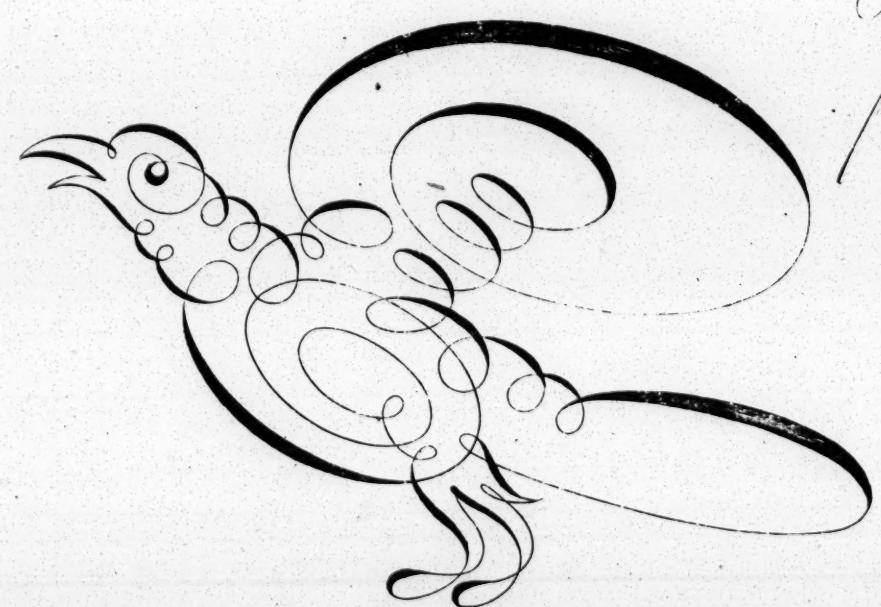
Farewell Faith Farewell Hope
Welcom Charity.

A B C D E F G H I J K L M N O P Q R S T V U W X Y Z



A b c d e f g h i k l a l m n o p p q r r
s s t t u v w x y y z & a n o o p g

eing vn furnish'd at present of any thing that might give a more ample Demonstration of my Affection, and the worthy extreme
I bear yo. I am emboldened by Antipathy to Ingratitude, and
confidence of yo. Candor to present yo. wth the y^r Productions of my
Pen and Graver, hoping you will please to accept thereof, and
spardon his deficiency w^{ch}o desires to be continued in quality of



Our humble Servant
Edward Cocker

Sir.

Abbeyd doffg h. P. all
m n o p q r z s t v u w y y z

According to yo^r appointment I have examined & ballanted all
the Accts remaining betwono yo^r Sols & Mr
Will^m Camberwell and I finde him Debitor in y^r Summe
of one hundred forty and nine pounds, I have also treated
with severall Merchants concerning those Wares & Com-
modities wherof yo^r shall haue more y^r next returne, from



Sir

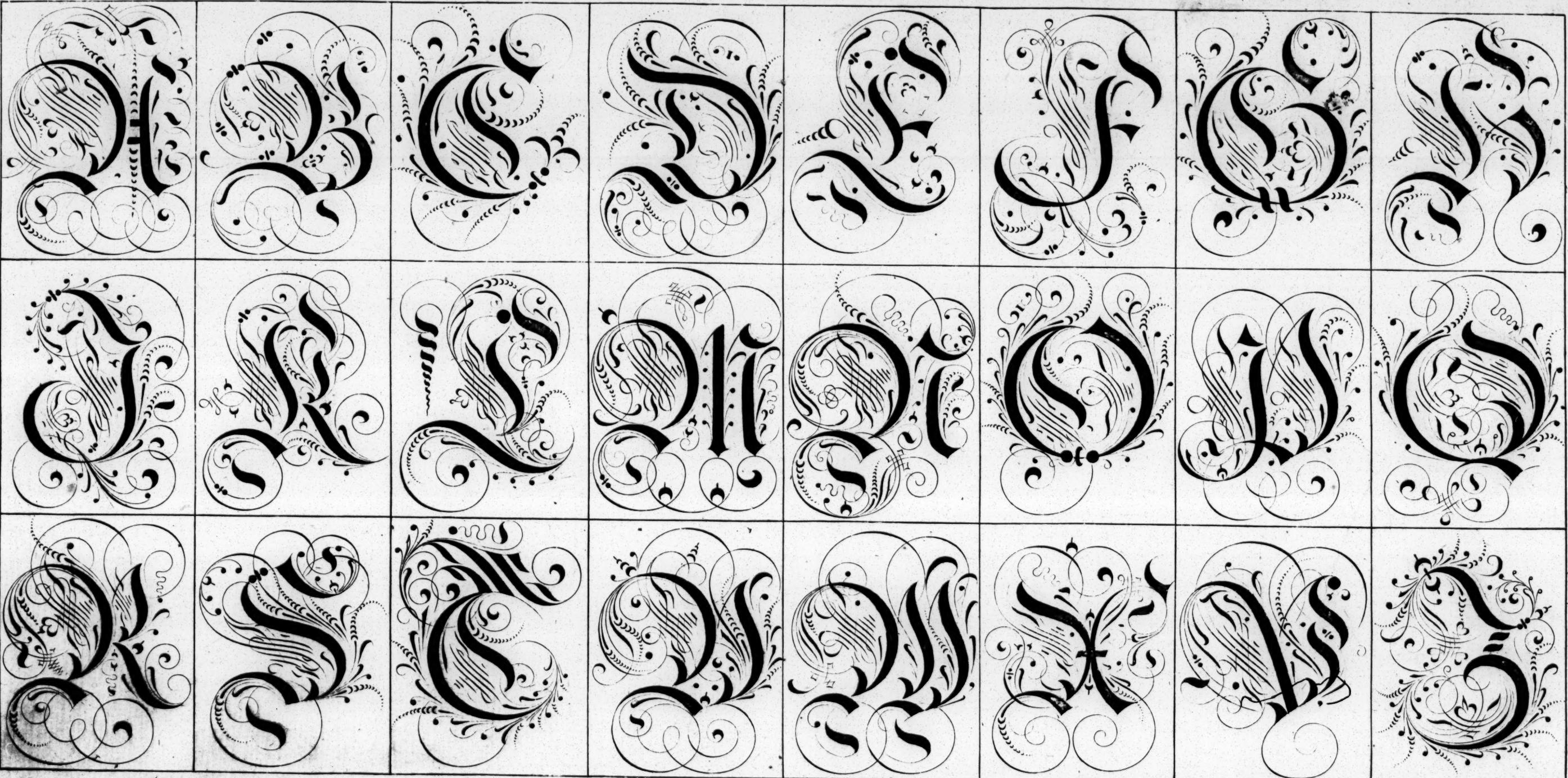
Your humble Servant

Ed. Bk

od is a Spirit Infinuite
cternal, & unchangeable in His
being, wisedome, power, holinesse
justice, goodnessse, & truth. There
are three persons in y Godhead,
the Father, & Son, & the Holy Ghost.

And these three are one only living and true God:
the same in substance equal in power and glory.

a b c d e f g h i k l m n o p q r s t v u w v 55



abcdefghijklmnopqrstuvwxyz

E. Cocker.

Alphabets de la
Bibliotheque de
l'Institut de France

A.B.C'D'E'F'G'K'J'K'L'm'n'o'P'Q'Q'R'S'T'U'V'W'X'Y'Z

Paula Horam.

desire to enjoy God in all things, nothing
in itself; so shall thy joys neither change nor
perish. However things in themselves alter or fade
yet He in whom they are thine is like Himself
Constant and everlasting.

A a b c d d e f f g g h b i k l m n o p q r s s t v u w x y y z &

A B C D E F G H I K L M
N O P Q R S T V W X Z

Amend thy wayes with a constant faithfull resolution,
wholy depending vpon Gods omnipotencie, and good
will towards thee. Communicate Gods gifts in thee
to others. Thinke others better then thy Selfe, be meek
in deemeanor, modest in apparel, upright in heart.

Judge no man hastily or vnavisedly.

A b c d e f g h i k l m n o p q r s t t v u w x y z &

A B C D E F G H I K L M
N O P O R S T V W X Y Z

S in is the Cause of all my sadnesse. Ah how it grieveth me to be
thus enthrallled vnder Sin, whilst Thy Saints and Angels
are in their heavenly Hallelujahs. Am I not Thy creature?
hast Thou not dyed eren forme also? Then hasten Thy
Comming Dear Jesu, and dwell in me forever. Amen.

Suppliciorum
Peccatum
Abyssus est

A a b c d e f g h i k l m n o p q r s t s t v u w w x y y z &

A B C D E F G H I K L M N O P Q R S T V W X Y Z

Faith Recepeth

Faith is a divine Thing. It is somthing of God planted in man, & therefore carrieth wth it Vigor, & Strength. Beside Faith is designed to be the staff or stay of a mans Spirit, that is beloved of God, that he may walke steadily in this world. Lord graunt me this Saving Faith that vpon the wings therof I may be still mounting aloft, and flying into thy bosome.

xultati Justi.

A b c d e f g h i k l m n o p q r s t v w x y z

A b c d e f g h i k l m n o p q r s t v u w x y z &

How shoul Love presse

kindle, enflame, and enlarge my love that it may rest largely
in Thee, and come not onlie much, but often into me.

Blessed Lord, wilt Thou love the Image, and shall not the Image
love Thee the Patterne? Oh that I were Sick of Holy Love!

So that my Understanding, Will, and Affection were all overflowen, over-
come and amazed, That my faintings were enflamed towards Thee.

even melted into Thee O Sweet Jesu, touch my Soul with Thy Spirit, that Vertue
may goe out of Thee into me and draw me rnto, yea into Thy Selle.

A B C D E F G H I K L M N O P Q R S T V W X Y Z

A. A B B C C D D E E F F G G H H I I K K L L M M
N N O O P P Q Q R R S S T T V V W W X X Y Y Z Z

On E Go B I S Love

Acleth rpon a Subiect fitted for it. God first worketh a disposition in the hearts of
His People towards Himselv. Therefore they are certainly moved towards Him:
There is such a Power in his Divine Goodnesse, that It draweth those to whom It
maketh knowne It Selfe.

Co.ice T. H. N. P. E. R. I. E. S. V. G.

ND shew Thy Selfe to me, Shew me Thy way, that I may know Thee Shew me I beseech Thee Thy
Glory Let me see Thy Beauties, and glorious Excellencies. And by this meanes Blow my
Lore into a pure flame Yea adraunce it to a Degree of Angelicall perfection.

DEP R J E S V S C O M E

And anoynt my Head with Ey Salve That I may see Thy
Loveliness and Love Thee with my best Loves.

A a b b c c d d e e f f g g h i k l m n o p q r s t s t v u w x y z &

A a b b c c d d e e f f g g h i k l m n o p q r s t s t v u w x y z &

ABCGHJKLNMOPQRSTU
W. I a b c d e f f o g h i k l m n o p q r s t u v w x y z Z

Amsterdam April
the 22nd 1669

I double usance pay this my second Bill of
Exchange my first and third not being paid unto Adam
Frogmorton of London Merchant-adventurer by summe
of Seven thousand four hundred and twenty nine
pounds for the value received of Benjamin Cadell
Baberdasher and place it to Accomp^t as I have
G. J. G. Sir D. R. 1669